

EXEC. PRODUCER: Bill Dial
CONSULTING PRODUCER: David Peckinpah
PRODUCER: Chris Black
PRODUCER: Paul Cajero

PROD. #E0803
3/2/99 (F.R.)
3/8/99 (F.R.)
3/10/99 (F.R.)
3/11/99 (F.R.)
3/12/99 (F.R.)



" EYE OF THE STORM "

(FORMERLY: " A SLIDE IS JUST A SLIDE ")

Teleplay by

Chris Black

Story by

Eric Morris and Chris Black

Directed by

David Peckinpah

REVISED PAGES

1st Pink Revs. 1-55
1st Blue Revs. 2, 9, 13, 14, 15, 22, 25, 32, 35,
40, 40A, 41, 42, 42A, 43, 43A
1st Yellow Revs. 2, 3, 3A, 4, 17, 22, 22A, 30, 31,
34, 36, 39, 46, 52, 52A
1st Green Revs. 10, 10A, 11, 21, 27, 29, 37, 38,
38A, 44, 44A, 46, 49, 51, 53

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF STUDIOS USA TELEVISION LLC AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

#E0803

SLIDERS

"Eye of the Storm"

CAST

REMBRANDT BROWN
MAGGIE BECKETT
MALLORY
DIANA DAVIS

DR. OBERON GEIGER
STU
SHARON FLETCHER

#E0803

SLIDERS

"Eye Of The Storm"

SETS

INTERIORS:

CHANDLER HOTEL
SLIDERS' SUITE
PENTHOUSE
HALLWAY

BANK BUILDING
BASEMENT
VAULT ROOM
VAULT
INNER VAULT

(X)

EXTERIORS:

MEXICAN VILLAGE
CITY STREETS
ALLEY
CITY PARK

#E0803

SLIDERS

"Eye Of The Storm"

CHRONOLOGY PAGE

SCENES 1 - 63

DAY #1

SLIDERS

"Eye of the Storm"

TEASER

FADE IN:

1 EXT. MEXICAN VILLAGE - DAY (D1)

1

Ramshackle storefronts line a rutted street. A storm is brewing and a stiff wind whips the air. Buildings are tightly shuttered and no one is in sight until the Sliders come hurrying around a corner. Mallory is wearing an ornate headdress and waving some sort of ceremonial staff about wildly. Rembrandt, Maggie and Diana follow.

MALLORY

Oh, Cajero, mighty and powerful
spirit of the heavens, hear my plea.

MAGGIE

Stop that!

MALLORY

Would you chill? I'm appeasing the
gods.

A DEAFENING CLAP OF THUNDER splits the air.

REMBRANDT

You sure you're doing it right?

DIANA

I'm telling you, you cannot affect
the weather by smearing yourself with
bear scat and prancing around the
campfire in your underpants.

MAGGIE

It is a good look for him, though.

Mallory thrusts the staff into the air and chants...

MALLORY

By the power of Cajero, I command the
elemental spirits to stop!

Abruptly, the thunder is silenced and the wind dies. The Sliders look surprised. Mallory struts.

MALLORY

That's right. Uh huh.

CONTINUED

1 CONTINUED

1

Gradually, a new sound can be heard. A deep, ominous RUMBLING coming from up the hill behind the Sliders. As it grows louder and closer, the Sliders exchange a worried look.

MAGGIE

Oh crap.

REMBRANDT

This way!

MALLORY

(to the heavens)

Cajero, why have you forsaken me?

As the Sliders run for their lives, a TORRENT OF WATER comes roaring down the street after them. With the water at their heels, the Sliders manage to leap aside at the last possible second. Huddled safely against one of the storefronts, they watch the flood race past.

MALLORY

Next time I decide to convert to pagan idol worship somebody please slap me silly.

He pulls off his headdress and tosses it disgustedly to the ground.

2 EXT. MEXICAN VILLAGE - DAY (A BIT LATER)

2

The flood is over and the Sliders walk and talk down the street. A few PEASANT VILLAGERS are in evidence, cleaning up the mess. Diana checks the timer.

DIANA

Two more minutes.

MALLORY

Anyone giving odds on what the next world will be like? Safe or deadly?

MAGGIE

I'll give you five to three on deadly.

(X)

DIANA

Sorry, I can't be more specific, but since I used those living gems to recalibrate the timer all the old coordinates have been erased. We're sliding blind.

CONTINUED

2 CONTINUED

2

Rembrandt has been listening to this soberly.

REMBRANDT

What else is new? Just cross your fingers and jump, hope the next slide takes you where you want to go. If you even know where that is.

MAGGIE

You okay, Remmy?

REMBRANDT

Just tired. When I was younger I used to love touring. It was exciting waking up in a new town every day. Then you get older and the bus rides just seem longer, the motels lousier. The more you just want to be home.

(X)

He moves off. The others follow him to...

3 A SECLUDED AREA

3

just off the main street.

REMBRANDT

Let's get this over with.

Diana nods and produces the timer. She aims the timer and the VORTEX appears. As our Sliders prepare to leap into it, we go to...

4 EXT. CITY STREET - DAY

4

Day? Some kind of weird, murky twilight is more like it -- like a black thunderstorm has moved in overhead. The street is deserted and abandoned cars are parked haphazardly up and down the block. A howling wind blows debris around even before the VORTEX OPENS. The Sliders vortex in and make a hard landing on the pavement.

(X)

(X)

REMBRANDT

(holding his back)

I hope this world has chiropractors.

(X)

(X)

(X)

MAGGIE

(to Mallory)

Can you do anything about this, weather god?

CONTINUED

4 CONTINUED

4

MALLORY

Find me a chicken to sacrifice, I'll
see what I can do.

CONTINUED

4 CONTINUED 2 4

DIANA

Looks deserted.

MAGGIE

Maybe everyone took cover.

A BOLT OF LIGHTNING hits the street near them, blowing up a chunk of pavement. (X)
(X)

REMBRANDT

There's a plan.

MALLORY

Over there. Is that somebody?

He points up the street...

5 SLIDERS' POV 5

A figure hurries up the street away from them, his head ducked low against the brutal wind.

6 RESUME SCENE 6

The Sliders head off after the figure, who has turned a corner into an alley.

7 EXT. ALLEY - DAY 7

The Sliders follow the figure into the alley.

REMBRANDT

(shouting over the
wind)

Hey! We want to talk to you!

The figure turns toward the sound of Rembrandt's voice. As soon as he spots the Sliders, however, he bolts toward the far end of the alley.

MAGGIE

Wait!

The Sliders follow the figure out of alley to...

8 EXT. ANOTHER CITY STREET - DAY

8

As the Sliders exit the alley into the street they are stopped cold by what they see.

DIANA

Good God.

MALLORY

Okay. Flight reflex ready to kick in.

Reveal...

9 A CURTAIN OF ENERGY

9

towering before them. The force field towers several stories above the Sliders and has a sparkling appearance similar to the exotic matter lining the wormhole. The barrier appears to flow as ripples of energy move laterally across its surface like a river. The man who was fleeing the Sliders has stopped and collapsed to his knees before the barrier.

10 THE SLIDERS

10

slowly approach the man, who we can now make out is murmuring crazily to himself...

Have mercy... have mercy... have mercy...

Rembrandt reaches forward to touch the man on the shoulder.

REMBRANDT

It's all right. We just want to talk to you.

The man turns at Remmy's touch and we see it is DR. OBERON GEIGER.

MALLORY

It's Dr. Geiger.

MAGGIE

What's he doing here?

GEIGER

Have mercy... have mercy...

CONTINUED

10 CONTINUED

10

DIANA

Dr. Geiger.
(no response)
Dr. Geiger, what is that?

GEIGER

Mercy, mercy, mercy...

Anger flaring, Diana grabs Geiger by the shoulders and jerks him around to face her. He finally focuses on her, but shows no sign of recognition.

DIANA

How did you get here?

GEIGER

(it's obvious)
I sinned.

REMBRANDT

Is there a way out of here?

He finally seems to focus on Rembrandt. He smiles crazily as if Remmy has said the funniest thing in the world.

GEIGER

There's no way across the river. Not once you've crossed over.

MAGGIE

Did you bring us here?

GEIGER

Only death can bring you here. But death can't get you out.

Suddenly, he throws off Diana's arm and jumps to his feet. Before the Sliders can intervene, he charges toward the energy barrier. As the Sliders watch in horror, Geiger's body is swept up in the rapidly flowing stream of energy. He disintegrates, as if he is being literally pulled apart by the rushing river of energy. In an instant he is washed away, gone without a trace. The Sliders stare, dumbfounded, then Mallory pulls some bills from his pocket and hands them to Maggie.

MALLORY

What a surprise. Deadly wins again.

CONTINUED

#E0803 - "Eye Of The Storm" - 1st Pink Revs. 3/8/99

7.

10 CONTINUED 2

10

Off their sober expressions, we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

11 INT. CHANDLER HOTEL - DAY

11

It's almost as grim in here as it is outside. Windows have been boarded up and furniture is piled against the door. We can hear the storm howling outside. Debris and broken furniture are strewn about the lobby. We hold for a beat on the desolation, then we see the chairs stacked against the door move. They tumble to the floor with a crash as the door is forced open and the Sliders enter.

MALLORY

Doesn't look like anyone's been in here for a while.

REMBRANDT

Somebody barricaded that door.

They look around. Anything could be hiding in the deep shadows.

MAGGIE

Geiger?

DIANA

What happened to him? It was like he didn't even recognize us.

MALLORY

Maybe he became unstuck in more ways than one.

REMBRANDT

Whatever. The sooner we're out of this place the happier I'll be.

Diana checks the timer.

DIANA

Seems to be counting down normally. Eighteen hours.

(X)

MAGGIE

Let's get some rest while we can, see if we can find some food.

VOICE (O.S.)

The kitchen's closed.

CONTINUED

11 CONTINUED

11

The Sliders turn to see a gaunt young man behind the front desk. He wears a filthy, tattered bellhop's jacket and has a haunted look in his eye. Call him STU.

STU

I wouldn't expect clean sheets or a mint on your pillow either.

REMBRANDT

What happened here?

STU

Staff disappeared.

He steps around the front desk and approaches the Sliders.

STU

Actually the world disappeared. One day I'm humping luggage like always, and the next day my entire universe has shrunk to three square blocks of Wilshire Boulevard.

MALLORY

What's that barrier out there?

STU

Why don't you tell me? See, for the last six months nothing's come into this place. No people, no food, no water. Until you showed up.

The Sliders become aware of movement in the lobby around them.

STU

You found a way in, that must mean you know the way out.

A small group of people emerges from the shadows. They are dressed as businessmen and tourists, but their clothes are tattered and they all share the same haunted expression. They move in menacingly on the Sliders.

(X)

MAGGIE

Take it easy. We don't know any more about this place than you do.

The Sliders bunch together defensively as the hotel refugees continue to crowd their personal space.

CONTINUED

11 CONTINUED 2

11

STU

Don't feed me a line. Nothing can
get through that thing out there.
We've tried.

(X)

He cocks his head at one of the refugees, who we now notice
has an empty sleeve dangling from his shoulder.

STU

What's that?

He points to the timer Diana is still holding. A couple of
the refugees grab at Diana, trying to get the timer away from
her. A brief scuffle ensues as the refugees grab at the
Sliders. Stu makes the mistake of grabbing Maggie. She
punches him in the face and he goes down.

REMBRANDT

Back off! Just back off!

Things settle into a tense stand-off. Stu stands up, wiping
blood from his nose.

STU

(to Maggie)
Cheap shot, babe. I'd like to see
you try that again.

(X)

(X)

(X)

(X)

MAGGIE

It's your face, babe.

(X)

(X)

REMBRANDT

Time out. We just got sucked in
here. We don't know how, but we're
stuck here just like you.

(X)

(points to Diana)

This woman is a scientist.

This causes a few murmurs and looks to be exchanged amongst
the refugees.

REMBRANDT

We can't make any promises. But
maybe we can come up with a way to
get us all out of here.

(X)

(X)

STU

(sarcastic)
Oh, a scientist. Why didn't you say
so. Maybe while she's at it she can
build a lie detector out of coconuts.
(MORE)

CONTINUED

11 CONTINUED 3

11

STU (CONT'D)

(bitter)

We might as well put our faith in the
Man Upstairs.

As Stu and the other refugees fade back into the shadows of
the lobby, we go to...

12 INT. SLIDERS' SUITE - DAY 12

This place is trashed just like the lobby, but the Sliders are alone.

MALLORY

That's a fairly cranky bunch.

Maggie is rubbing her hand from where she punched Stu.

MAGGIE

Hard to blame them. This is a nightmare.

REMBRANDT

No water. No food. If they're stuck here much longer they're gonna start looking at each other mighty strange.

DIANA

Thanks for telling them I'm going to save them.

They all turn to Diana.

REMBRANDT

You're our go-to gal.

DIANA

No pressure there. The only other time I've gotten readings like this was off the stasis field in Dr. Geiger's lab.

(X)

REMBRANDT

You think Geiger made this place?

MALLORY

He was here. Coincidence?

MAGGIE

I think not. We slid in. We should be able to slide out, right?

CONTINUED

12 CONTINUED

12

DIANA

I hope so. That energy barrier might interfere with the wormhole. We won't know for sure until we try.

They hear some loud THUMPING coming from the floor above.

MALLORY

What is going on up there?

MAGGIE

Want me to call the front desk and complain?

DIANA

There's another thing. Even if we can open the wormhole, we won't be able to take all these people with us. I'd never be able to maintain the vortex long enough.

(X)
(X)
(X)

MALLORY

We might have a riot on our hands when we try to slide out.

REMBRANDT

We have a bigger problem than that.

They all turn to him.

REMBRANDT

If Geiger did have something to do with this, how do we feel about walking away and leaving these people here?

Off their looks...

13 INT. CHANDLER HOTEL - HALLWAY - DAY

13

Trashed. Like the rest of this hotel. We find Stu the bellhop lurking outside the door to the Sliders' suite. Inside the suite we can hear the low MURMUR of the Sliders' voices. He listens for a beat, then moves off.

14 INT. SLIDERS' SUITE - DAY (LATER)

14

Mallory is sacked out on the sofa while Diana works on the timer and PDL. We find Rembrandt staring out the window. We

CONTINUED

14 CONTINUED

14

can still hear the wind howling outside, his face lit by sporadic flashes of lightning. Maggie steps up to him.

MAGGIE

This kind of weather always makes my hair friz out.

REMBRANDT

Mine's standing on end and it's got nothing to do with the weather.

MAGGIE

Meaning?

REMBRANDT

Remember what Geiger said before he checked himself out.

MAGGIE

I don't know. He was babbling something about mercy.

REMBRANDT

When we asked him how he got here he said, "I sinned." And then he said even death can't get you out of this place.

MAGGIE

He was crazy.

REMBRANDT

What if this place isn't just hellish? What if it's really, you know, the bad place?

MAGGIE

(incredulous)

You think we slid into hell? Fire and brimstone? Guys in red suits poking us with pitchforks hell?

REMBRANDT

Not literally. I mean, we've been in worse places than this. But what if what we call 'hell' is a real place? Another dimension. Can you imagine spending forever in this rathole?

(X)
(X)
(X)
(X)

CONTINUED

14 CONTINUED 2

14

MAGGIE

No room service. No mini bar. That is hell.

(X)

(X)

REMBRANDT

Like that bellhop said, maybe we should try talking to the Man Upstairs.

(X)

Suddenly, there is some loud BANGING from the room upstairs. Mallory starts awake and rolls off the couch.

MALLORY

Dammit, I'm going upstairs to talk to that guy.

Rembrandt and Maggie look at each other as it hits them at the same moment. They both head for the door...

15 INT. CHANDLER HOTEL - PENTHOUSE - DAY

15

Unlike the rest of the hotel, this place isn't in ruins. It looks like someone's been living here rather comfortably. There are tall bookcases filled with books, and papers and plans are strewn across a large antique desk. Some modern scientific equipment is in evidence, along with a mix of almost Victorian-looking stuff: a globe, a telescope. There is a loud KNOCK at the door.

MALLORY (O.S.)

We know you're in there.

The door opens and the Sliders step warily into the room.

REMBRANDT

Hello? Anybody home?

From a dark corner of the room, the Sliders hear a THUMP-THUMP. The same sound they heard downstairs.

CONTINUED

15 CONTINUED

15

MAGGIE

Who's there?

A figure shuffles into the light. He's bent and frail and leans over a wooden cane which THUMPS on the floor.

FIGURE

Welcome. I'm glad to see you made it safely.

As he steps into the light he looks up to face the Sliders. It's Dr. Oberon Geiger... again.

DIANA

Dr. Geiger?

MALLORY

No way. We saw you die.

(X)

Off the Sliders' looks of shock, we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. CHANDLER HOTEL - PENTHOUSE - DAY

16

Dr. Geiger moves forward toward the Sliders, shuffling on his cane.

GEIGER

I thought you'd never get here. Can I offer you something? Tea?

DIANA

Who are you?

GEIGER

I realize I don't quite look myself these days, but you can't have forgotten me already, Diana.

MALLORY

You're dead. We saw you jump into the energy barrier.

This news appears to surprise Geiger.

GEIGER

He killed himself? Oh no.

Geiger seems genuinely upset by this. In obvious pain, he lowers himself into a chair.

GEIGER

I never thought it would come to that.

MAGGIE

Who was he?

GEIGER

He was me. My doppelganger. My alternate on this world.

DIANA

You told me that wasn't possible. You said the experiment that unstuck you destroyed all your alternate selves.

CONTINUED

16 CONTINUED

16

GEIGER

So I thought. Until I met Oberon.
He really threw a monkey wrench into
my calculations I have to say.
Although apparently he dealt with the
shock of our chance encounter
somewhat less effectively than I did.
Please sit.

They don't.

REMBRANDT

You said you were expecting us. Did
you bring us here?

(X)

GEIGER

Let me explain.

Diana steps forward to face him. Her initial shock abruptly
giving way to anger.

DIANA

You're still playing with people's
lives. Using these people like lab
rats. Using us again. How dare you.

GEIGER

Please, it's not what you think.

He tries to get up from the chair, but he loses his grip and
falls to his knees. The Sliders stare in shock for a beat
before Mallory helps Geiger to his feet.

GEIGER

How embarrassing.

MALLORY

Doctor, what happened to you?

GEIGER

Being unstuck happened to me. It's
like being caught in the surf,
pounded by waves of spacetime. As
soon as you manage to pull yourself
to shore the tide sucks you under
again. It's very trying.

DIANA

So, we're supposed to feel sorry for
you?

(MORE)

CONTINUED

16 CONTINUED 2

16

DIANA (CONT'D)

Just let you combine an infinite number of parallel universes into one so you'll be more comfortable?

GEIGER

You don't have to worry about that.

MAGGIE

Why? Because you've turned over a new leaf?

GEIGER

No. Because it won't work.

He hobbles to a blackboard covered with calculations.

GEIGER

I thought I could change the fundamental structure of the universe to suit my needs. The arrogance.

He gestures at the chalkboard.

GEIGER

Have a look, Diana. My life's work. A joke. Have a good laugh at my expense.

Diana looks at the blackboard.

DIANA

Your recombination theorems.

GEIGER

Worthless. A tiny error compounded, multiplied millions of times. Our experiment would never have worked.

DIANA

Your experiment.

REMBRANDT

What do you want from us?

He slumps back into his chair, a look of defeat, of impossible tiredness settling over him.

GEIGER

I just want it to stop. I focused my energies on creating this haven.

(MORE)

CONTINUED

16 CONTINUED 3

16

GEIGER (CONT'D)

My little safe harbor in the ocean of space and time where I could live out my life in peace.

MALLORY

And what about the people trapped here?

(X)

GEIGER

Another mistake in my calculations. They weren't supposed to be drawn here. That's why I directed your wormhole here. I need your help, Diana. To set things right.

DIANA

I don't believe you.

(X)

GEIGER

Use my equipment. See for yourself. The field I'm generating to stabilize this area of spacetime is collapsing. In a few days, weeks at the most, this world and everyone in it will be crushed into a quantum singularity.

Diana gives Geiger a hard look.

DIANA

This is your mess. You clean it up.

She turns and heads for the door.

17 INT. CHANDLER HOTEL - HALLWAY - DAY

17

Diana hurries down debris-strewn hallway. The tough facade she put up for Geiger and the others is cracking. She was clearly disturbed to see him. Suddenly, a shape leaps out of the darkness, grabbing Diana and knocking her hard against the wall. It's Stu the bellboy. He clamps a hand over Diana's mouth as he hisses in her face.

STU

You've been talking to the man upstairs. He says he's going to get us out of here, but I don't trust him.

He moves his hand from her mouth. Diana is frightened, but she tries to stay cool.

CONTINUED

17 CONTINUED

17

DIANA

Neither do I.

STU

I heard you and your friends talking. You were planning on leaving without us, weren't you?

DIANA

No.

STU

Whatever. I don't blame you. Personally, I couldn't care less about the others, but I'm getting out of here before I disappear, too.

DIANA

Disappear? Who's disappearing?

Diana flinches as he paws at her clothes. He pulls the timer from her pocket.

STU

Is this how you got through the barrier?

DIANA

Listen, we'll try to help you, but you have to let us--

STU

Shut up.

Stu's attitude shifts from threatening to frightened, desperate.

STU

We started out there were almost fifty of us here, now there's less than twenty.

DIANA

Where did they go?

STU

How the hell should I know? They're just gone. Taken. I'm getting out of here before they get me, too.

(menacingly)

And you're going to help me.

CONTINUED

17 CONTINUED 2

17

Suddenly, someone grabs Stu and pulls him off Diana. Maggie spins Stu around and slugs him, knocking him to the floor. The timer spins away.

MAGGIE

Ow, man.
(to Diana)
You all right?

Diana nods. Maggie shakes out her hand, still sore from the last time she punched Stu.

(X)

MAGGIE

(to Stu)
You said you wanted me to take
another shot. Three out of five?

(X)

(X)

(X)

(X)

Maggie picks up the timer and hands it to Diana. Stu scrambles to his feet, backing away.

(X)

STU

Laugh it up. I won't be crying when
they get you, too.

(X)

(X)

He disappears down the hall.

MAGGIE

What was that about? Who's going to
get us?

DIANA

I don't know.

MAGGIE

Remmy and I are going outside to do
a little recon. Check out that
energy barrier. Maybe see if we can
find some food. Mallory'll keep you
company.

DIANA

Fine. I still have a lot of data to
analyze before we try to slide.

MAGGIE

You going to be okay?

DIANA

Sure. You guys be careful out there.

Maggie nods. She watches Diana carefully as Diana moves off toward the Sliders' room.

18 EXT. CITY STREET - DAY 18

The storm still rages as we pick up Maggie and Rembrandt fighting the wind. They look off at the ENERGY BARRIER stretching before them.

REMBRANDT
(shouting over the
wind)
We're back where we started from.

MAGGIE
(also shouting)
The bellhop was right. There's no
way through this thing.

REMBRANDT
Look at that.

He points toward...

19 THE ENERGY BARRIER 19

stretching across the street up ahead. It's slicing right through the middle of a building.

20 RESUME SCENE 20

Maggie turns to Remmy.

MAGGIE
What about it?

REMBRANDT
It's moved. It was on the other side
of the street before.

MAGGIE
Geiger wasn't lying. This place is
imploding.

REMBRANDT
Let's head back.

They turn and head back up the street. Suddenly, a BOLT OF LIGHTNING strikes a street light near the Sliders. The light sends off a SHOWER OF SPARKS, sending Maggie and Rembrandt scrambling across the street. Another LIGHTNING STRIKE HITS a telephone pole near the Sliders. The pole topples, crushing a car.

(X)
(X)

CONTINUED

20 CONTINUED

20

In here!

REMBRANDT

CONTINUED

20 CONTINUED

20

They sprint for a nearby building.

21 INT. BANK BUILDING - DAY

21

Rembrandt and Maggie come through the door into the lobby of a bank. Like most of this tiny world the place is trashed, but perky signs about low interest loans and high yield CD's still decorate the place.

MAGGIE

That was close.

REMBRANDT

I'm thinking Dr. Geiger's estimate on how long we've got might've been a tad generous.

As they talk Maggie begins poking around the bank, looking for any supplies they might raid. Maggie finds a brown paper bag behind the counter. She sniff the contents -- "Whew!" -- and tosses it.

MAGGIE

Remy?

REMBRANDT

Yeah?

MAGGIE

Before we slid you said something about wanting to go home.

REMBRANDT

Yeah.

She looks at him, "And?"

REMBRANDT

When we first started sliding we were all trying to get home. That was our "mission." Pretty simple. Now I don't know what we're doing. You found Rickman a long time ago. That business is done. How much time did I waste looking for a secret weapon to wipe out the Kromaggs? 'Maggs might have pulled out of Earth Prime on their own by now.

(X)

(X)

(X)

MAGGIE

Could be. It's happened before.

CONTINUED

21 CONTINUED

21

REMBRANDT

Even if they haven't I figure that's
where I belong.

He looks deeply into Maggie's eyes. He's clearly given this
a lot of thought.

REMBRANDT

If Diana can find the right
coordinates that's what I'll do. Try
to find my family and friends. Join
the fight.

MAGGIE

What about Diana? And Mallory?

REMBRANDT

We roped them into this to try and
get our Quinn back. To try and find
Colin. I hate to say it, but I don't
think that's ever going to happen.
If I get a chance to go home, it's
only fair to give them the same
chance.

(X)
(X)

Maggie nods.

REMBRANDT

What about you?

MAGGIE

I don't know if I'm ready to settle
down yet. I've kind of gotten used
to the sliding lifestyle. Reminds me
of when I was in the Corps. Uncle
Sam could pull you up and move you
anytime he felt like it. Wherever
you landed might be great or it might
suck. But it was always different.

Maggie has gotten into the bank's cash drawers and she holds
up a fistful of bills.

MAGGIE

Either way we could use a little
traveling money.

REMBRANDT

Why Ms. Beckett, I'm shocked.

Laughing, Remmy helps her raid the cash drawers.

CONTINUED

21 CONTINUED 2

21

VOICE

Don't move.

Rembrandt and Maggie freeze. They look up to see a female POLICE OFFICER holding a 9mm on them. Her face and uniform are dirty, but she looks deadly serious. Remmy and Maggie slowly raise their hands.

(X)

(X)

(X)

22 INT. SLIDERS' SUITE - DAY

22

Diana sits at the desk intently working on her PDL. Mallory watches her.

DIANA

(to herself)

You're slipping, doc.

MALLORY

What is it?

DIANA

Looks like Geiger's calculations are off. My best guess is this little slice of the heaven won't last more than sixteen hours.

MALLORY

That's bad.

DIANA

Good news is I don't think the field Geiger is generating will interfere with the wormhole. We should be able to slide out.

MALLORY

What about your pal the bellboy? And the others?

DIANA

I'm still working on that.

MALLORY

And Geiger?

DIANA

What about him?

MALLORY

We just going to leave him here to wait for the big crunch?

CONTINUED

22 CONTINUED

22

DIANA

Maybe that's what he wants.

MALLORY

Maybe.

DIANA

We don't owe him anything. After what he did to both of us.

MALLORY

He also got me out of a wheelchair.

DIANA

You think he did it out of the goodness of his heart? You were his guinea pig.

MALLORY

So the guy's not Mother Theresa. All I know is I'm walking around now. And you'll probably win a Nobel prize because of him when we get home.

DIANA

If we ever get home. And that's never going to happen unless I get some work done.

Mallory holds up his hands and backs off. He exits the suite, leaving Diana alone. Frustrated, she turns back to her work.

23 INT. BANK BUILDING - DAY

23

Rembrandt and Maggie hold their hands in the air as the cop slowly approaches them.

COP

Keep those hands where I can see them.

MAGGIE

This isn't what it looks like.

REMBRANDT

Actually, it's exactly what it looks like. We're sorry. We didn't think anyone would care.

COP

You're not taking any more of us.

CONTINUED

23 CONTINUED

23

MAGGIE

Look, we'll put it back.

As Maggie stuffs the bills back in the cash drawer, the cop seems to notice for the first time what the Sliders were actually doing.

COP

You're looters? You gotta be kidding me.

She begins to laugh as if that's the funniest thing imaginable. She shakes her head and holsters her gun.

COP

Go ahead. Take all you want. It's federally insured.

She turns to go.

REMBRANDT

Wait. You thought we were here to take someone. Take who?

COP

Forget it.

She heads toward the back of the bank.

MAGGIE

(to Rembrandt)
The bellhop told Diana something about someone coming to 'get us.'

(X)

REMBRANDT

(calling after cop)
Who's going to get us?
(no answer)

(X)

(X)

We may have a way out of here, but we have to know what's going on.

The cop hesitates, then nods for this Sliders to follow her.

COP

This way.

Rembrandt and Diana follow the cop to...

24 INT. BANK - BASEMENT - DAY

24

The cop walks down a flight of steps into the bank's basement. Rembrandt and Maggie follow her down the stairs and along a dimly lit marble hallway.

(X)

(X)

COP

My name's Sharon Fletcher.

REMBRANDT

I'm Rembrandt Brown. This is Maggie Beckett.

SHARON

So, you know what's going on here, Mr. Brown?

REMBRANDT

Yeah. It's some kind of scientific experiment gone nuts.

SHARON

That's a relief.
(off their looks)
I thought I'd died and gone to hell.

Remmy shoots Maggie a look. She shrugs.

MAGGIE

You said people were disappearing.

SHARON

Yeah.

The Sliders follow her through a doorway into...

(X)

25 OMITTED

25 (X)

25A INT. BANK - VAULT ROOM - DAY

25A (X)

At least a dozen people are laying around the room on the floor, on cots and mattresses and on the bare floor.

(X)

SHARON

They disappear. Then they come back. Like this.

The place looks like a battlefield hospital. People lie on the floor quietly groaning in pain. Many of them have their features obscured by bandages. Some seem misshapen and deformed, their bodies twisted into inhuman shapes under thin blankets. Rembrandt and Maggie survey the scene in shock.

CONTINUED

25A CONTINUED

25A

SHARON

Two weeks ago I moved everyone down here. At least try to make it harder for them to find us, right?

As she talks, Sharon moves through the makeshift ward, ladling out cups of water and adjusting blankets.

SHARON

Doesn't seem to matter though. One minute you're talking to someone, you turn your back for a second and they're gone.

MAGGIE

How? Who takes them? (X)

SHARON

Are you listening? We don't know. (X)
After a couple days we'll find them. (X)
Wandering outside or huddled in a closet. Some of them are already dead. The rest wish they were.

Sharon nods to a person lying near them. Their face is grotesquely disfigured, as if their features had flowed like melted wax.

SHARON

You said you could get us out of here. Now would be as good a time as any.

Off Maggie and Rembrandt's looks...

26 INT. SLIDERS' SUITE - DAY

26

Diana sits working at her PDL. She doesn't look up when she hears the door open behind her.

DIANA

Mallory, we're never going to get out of here if you keep interrupting.

GEIGER (O.S.)

Sorry to disturb you.

Diana turns to see Dr. Geiger standing inside the door, leaning on his cane.

CONTINUED

DIANA

What do you want?

GEIGER

I understand your reluctance to help me.

DIANA

There's that genius IQ at work.

GEIGER

I hurt you. I'm sorry.

DIANA

You're sorry? Do you even know what that means? Or did you just run a causal analysis of our relationship? Let's see, Dr. Geiger's betrayal reacts with Diana Davis' trust to create bitterness and anger. An adequate mass of apology should return the system to equilibrium and everything will be just peachy.

(X)

GEIGER

Diana.

DIANA

Just get out of here, please.

GEIGER

All right. But one more thing before I go. There's one lie I told you that you haven't discovered yet. After our first experiment with the combine -- when our Quinn Mallory and his alternate were fused into one person -- I told you it was impossible to separate them.

Diana stares at Geiger, sensing where this may be going.

GEIGER

It isn't. I could have separated them then. And I can do it now.

Off Diana's reaction, we...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. SLIDERS' SUITE - DAY

27

Maggie and Rembrandt have returned from the outside and they are in the midst of a discussion with Diana. Mallory stands by observing.

REMBRANDT

How do we know he's not lying now?

DIANA

We don't. He'd say anything to get us to help him.

MAGGIE

Or he could be telling the truth.

DIANA

(incredulous)

How many times are we going to let this man burn us?

MAGGIE

Don't you mean burn you?

DIANA

What?

MAGGIE

You're 'so angry at him you wouldn't believe him if he told you the Earth was round. What if he can really do this and we walk away?

DIANA

I'm more qualified than anyone here to know if he can separate Mallory from Quinn.

REMBRANDT

Then you tell us. Can he do it?

A pregnant beat as Diana mulls her answer.

DIANA

In theory maybe. But it would take me months, maybe years of rechecking his calculations to be sure.

(X)

CONTINUED

27 CONTINUED

27

He picks up the timer and checks the readout.

(X)

REMBRANDT

Anything you can do in eight hours?

(X)

MAGGIE

(to Rembrandt)

We've got a real shot at getting
Quinn back safely. And tracking
Colin down, too.

DIANA

If Geiger's telling the truth.

REMBRANDT

We know something about this place is
hurting people. How do we know we
won't "disappear" before we slide out?

DIANA

And how do we know Geiger's not
behind that, too?

Mallory finally joins the discussion.

MALLORY

I say we do it.

The others all turn to him.

MALLORY

I'm the patient, right. It's my
choice.

DIANA

Mallory.

He moves to face Diana. He looks into her eyes.

MALLORY

That's why we came, isn't it? Why we
keep sliding? You promised Maggie
and Remmy that you would do what you
could to set things right. Well,
now's your chance. You do this and
it's over. And we go home.

Diana nods. And there's not a dry eye in the house, as we go
to...

28 INT. CHANDLER HOTEL - PENTHOUSE - DAY

28

The door to Geiger's penthouse opens and Diana enters with her PDL and the timer. Geiger hobbles forward to greet her.

DIANA

I'll help.

GEIGER

Thank you.

DIANA

But I want one thing clear. I can't forgive you for the damage you've done. To me. To the people here. To God knows how many others that I don't even know about. I don't care whether you end up unstuck forever. I'm doing this for my friends. Not for you.

GEIGER

I understand.

DIANA

Then let's get started.

She moves past him into the penthouse lab. He smiles faintly and shakes his head -- the old student and teacher together again.

29 OMITTED

29 (X)

29A INT. BANK - VAULT ROOM - DAY

29A(X)

Rembrandt has returned to the bank basement and is helping Sharon tend to her injured charges.

REMBRANDT

There's a lot of "ifs," but we're doing our best to get everyone out of here. It's not much, but...

SHARON

It's more than we had yesterday. At least I think it was yesterday.

They move to another prone figure. Sharon begins changing his bandages. Rembrandt cringes at what he sees off camera.

CONTINUED

29A CONTINUED

29A

REMBRANDT

When they come back are they
always... like that.

SHARON

Sometimes it's not so bad. An arm
missing, an extra nose. Other times
it looks like they've been through a
meat grinder. You can't even tell
they're human.

(this is hard)

I, uh, had to shoot one of them. Mr.
Morris. It was... um, he would have
died anyway, but not fast enough.

(composing herself)

What could cause this?

REMBRANDT

Diana isn't sure. Radiation maybe.
Some kind of spontaneous merging with
people from other dimensions.

She suddenly stops and stares sadly down at the still figure
beneath them.

REMBRANDT

What is it?

SHARON

(staying cool)

He's gone. Let's check the others.

But before she can move off, Rembrandt holds her by the arm.

REMBRANDT

Hey, we'll do our best.

(X)

SHARON

Yeah. It's just that before all this
happened this was my beat. I knew
all these people. I saw them every
day. Helped them with their
problems. Finding their lost dogs
and breaking up their fights. Eight
years on the force and I never drew
my weapon. Until I put a bullet in
Mr. Morris' head. I feel like I've
betrayed a trust. I'm supposed to
take care of these people.

REMBRANDT

I know exactly how you feel.

CONTINUED

29A CONTINUED 2

29A

As they move to tend to the next victim, the building is literally rocked by a tremendous THUNDERCLAP. Dust falls from the ceiling. Sharon leans over a prone victim to shield him with her body.

(X)

SHARON

What the hell was that?

30 INT. CHANDLER HOTEL - PENTHOUSE - DAY

30

Diana hangs onto a panel as the ROLLING EXPLOSION rocks the penthouse as well. She checks a readout on one of Geiger's blinky panels.

DIANA

The rate of collapse is increasing.

Geiger turns from another panel.

GEIGER

By what factor?

DIANA

At this rate we've got about an hour here. Maybe less.

MALLORY (O.S.)

Then we better shake a leg.

Reveal...

31 MALLORY

31

strapped into a high-tech chair in the middle of the room. He looks nervously down the barrel of a formidable-looking piece of equipment that looks an awful lot like the Combine that got him into this mess in the first place.

32 RESUME SCENE

32

Diana steps to Mallory's side and lays a reassuring hand on his arm.

DIANA

Ready?

MALLORY

As I'll ever be.

CONTINUED

32 CONTINUED

32

DIANA

Take it easy and enjoy the ride.

MALLORY

I'm having an intense feeling of deja vu here.

DIANA

We've come a long way together since then.

MALLORY

I trust you more now than ever.

DIANA

Great, no pressure there.

They exchange a smile. The moment is broken by...

GEIGER

Diana, I need you on the mode synchronizer. Now.

(X)

Diana gives Mallory's arm a quick squeeze and moves back to her control panel. As Geiger quickly checks readouts...

GEIGER

We'll generate a hyper-quantum vibration in the membrane maintaining this pocket of spacetime. Once the rate of vibration precisely matches the frequency bonding our two Mr. Mallorys together, they should split.

DIANA

Like a singer shattering a wine glass with a high note.

Mallory shoots her a nervous look.

DIANA

Okay, bad analogy.

GEIGER

Begin generating hyper-quantum vibration now.

Diana touches a control on the panel. The equipment powers up with an ominous HUM.

33 OMITTED

33

33A INT. BANK - VAULT - DAY

33A

The room is again rocked by a THUNDERCLAP of energy. Maggie bursts into the room and rushes to Rembrandt and Sharon.

MAGGIE

Remmy, we've got to get these people out of here now.

SHARON

Why?

MAGGIE

That energy barrier or whatever it is out there is on the move.

REMBRANDT

How long?

MAGGIE

If it doesn't speed up any more it's gonna eat this building in about twenty minutes.

SHARON

We can't move all these people in twenty minutes.

Maggie surveys the bodies spread across the floor.

MAGGIE

I'll be back.

She rushes out of the room as Rembrandt and Sharon begin to help the injured people to their feet...

34 INT. CHANDLER HOTEL - DAY

34

Maggie bursts into the deserted lobby. We can hear the CRASH of the storm building outside as she moves quickly to the front desk. She bangs on the BELL on the desk.

MAGGIE

Front!

After a beat, Stu the bellhop steps up.

STU

Have you ever had any psychiatric care? I might be able to rustle up some Prozac for you.

(X)
(X)
(X)

Maggie grabs him by his jacket.

CONTINUED

34 CONTINUED

34

MAGGIE

Why don't you rustle up everybody in the hotel right now? (X)
(X)

STU

Excuse me? See this jacket? Wearing it imbues me with a certain authority. Part of which is not having to take orders from you. (X)
(X)
(X)
(X)

MAGGIE

We've got some injured people to move. We can set them up in here. (X)

STU

Whoa, we're full up here. Maybe I forgot to turn on the 'no vacancy' sign. (X)
(X)
(X)

(X)

Maggie tightens her grip on his jacket and cocks her arm back to slug him again.

STU

Okay! Okay! Enough with the hitting.

Maggie lets him go and Stu straightens his jacket, trying to retain some shred of his dignity. (X)

STU

It wouldn't hurt to show your softer side once in awhile. Assuming you got one. (X)
(X)
(X)
(X)

Off Maggie's look... (X)

35 INT. CHANDLER HOTEL - PENTHOUSE - DAY

35

Diana and Geiger carefully monitor their control panels. The THROBBING HUM from the equipment is building, rapidly reaching an uncomfortable level.

DIANA

I don't show any dissolution.

GEIGER

Increase the Q-frequency by point oh-oh-one percent.

CONTINUED

35 CONTINUED

35

The beam emitter on the Combine-like device begins to GLOW. Mallory flinches in his chair, straining against the straps as the ENERGY GLOW from the Combine envelopes him as well.

DIANA
Something's happening to him!

GEIGER
Increase the frequency!

CONTINUED

35 CONTINUED 35

Diana hesitates, looking with concern at Mallory.

GEIGER
I know what I'm doing. (X)

Diana locks eyes with Geiger. He has a calm, confident expression on his face. For a moment, he's the man she once respected her teacher, her mentor.

DIANA
You better. (X)

Diana adjusts the control on her panel. The HUM jumps to an ear-piercing HOWL and Mallory is cocooned in BRILLIANT LIGHT. Through the SHROUD OF ENERGY surrounding him we can just make out his features: They seem to SHIFT AND SHIMMER, and for a fleeting instant we see the visage of QUINN MALLORY PRIME superimposed over Mallory's face.

DIANA
It's working!

CUT TO:

36 THE ENERGY BARRIER 36

pulsing and crackling violently as it creeps inexorably across the street toward the bank. We are...

37 OMITTED 37

37A INT. BANK BASEMENT - DAY 37A

Rembrandt and Maggie, along with Stu and the other Chandler refugees, help people out of the vault room and up the stairs. After the refugees are gone, Sharon hurries out of the vault room and joins the Sliders.

REMBRANDT
Is that everyone?

SHARON
There's one more. But I need your help.

She heads back into the vault room. Remy and Maggie follow.

38 OMITTED 38

38A INT. VAULT ROOM - DAY

38A

Rembrandt, Maggie and Sharon hurry across the now deserted vault room.

MAGGIE

Where are you going?

SHARON

I couldn't keep him here with the others. He was too far gone. He got violent, starting scaring people.

REMBRANDT

Where is he?

Sharon doesn't answer. Instead she leads them through the massive vault door into...

(X)
(X)

38B OMITTED

38B (X)

38C INT. BANK VAULT - DAY

38C (X)

The Sliders follow Sharon around a corner, and she stops before a smaller inner bank vault.

(X)
(X)

SHARON

He's in here.

(X)

Rembrandt and Maggie exchange a nervous "She's got him locked in the vault?" look. Sharon grabs the heavy steel door and pulls.

(X)

39 OMITTED

39 (X)

39A INT. BANK - INNER VAULT - DAY

39A (X)

The vault door swings open and Rembrandt, Maggie and Sharon enter the vault. They move slowly toward...

(X)

40 A MAN

40

hunched in the corner of the vault. His back is to them and he rocks slowly back and forth. One of his ankles is shackled to a bar of the cash cage.

(X)

41 RESUME SCENE

41

The Sliders and Sharon cautiously approach the man. Sharon reaches out to him.

SHARON

Mr. Saunders? It's Officer Fletcher.
It's Sharon. Remember?

(X)

CONTINUED

41 CONTINUED

41

Suddenly, the man spins to face them, snarling like a caged animal. The chain on his ankle holds him back, rattling against the metal cash cage.

(X)

REMBRANDT

My God.

We now see the man's face fully. He is horribly deformed. Half of his face appears normal, but at the midline down the center of his face it melds into the face of a completely different person. The other half the man's face is the face of Dr. Oberon Geiger.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

42 OMITTED

42 (X)

42A INT. BANK - INNER VAULT - DAY

42A (X)

Rembrandt and Maggie stare in shock at the half-Geiger thing crouched before them.

MAGGIE

It's Geiger.
(then, not sure)
Isn't it?

REMBRANDT

I don't think so. Not yet anyway.

SHARON

Who's Geiger?

REMBRANDT

(to Maggie)
Geiger didn't bring all these people here by accident. He needed more lab rats.

SHARON

You mean somebody's doing this to us on purpose?

MAGGIE

(putting it together)
The man who threw himself into the barrier. That wasn't Geiger's alternate.

REMBRANDT

Geiger's been trying to merge himself with these people. The same way he combined Quinn and Mallory.

MAGGIE

(off Saunders)
And these are his failed experiments.

SHARON

Who's Geiger?

CONTINUED

42A CONTINUED

42A

REMBRANDT
He's the resident devil in this
little corner of hell.

CONTINUED

42A CONTINUED 2

42A

MAGGIE

And we made a deal with him.

43 INT. CHANDLER HOTEL - PENTHOUSE - DAY

43

Geiger's experiment has reached a crescendo. Equipment is HUMMING WILDLY and Mallory is engulfed in an ENERGY FIELD. We see the GHOSTLY IMAGE of Quinn Prime superimposed over his face. Diana carefully monitors her equipment.

DIANA

I'm getting two distinct quantum frequencies. It's working.

Geiger makes some adjustments to his control panel. Inside the ENERGY FIELD Mallory begins to jerk and contort painfully.

DIANA

Something's wrong.

The GHOST IMAGE of Quinn's face fades out.

DIANA

I'm picking up a third quantum signal. It's overriding the other two.

When she gets no response, Diana looks up from her console.

DIANA

Dr. Geiger?

44 OMITTED

44 (X)

44A ANGLE ON THE COMBINE

44A (X)

Diana sees a small emitter tube on the combine pivot toward Dr. Geiger. The same ENERGY THAT ENGULFS MALLORY is directed toward Geiger, encircling him as well.

(X)

(X)

(X)

45 RESUME SCENE

45

Off Diana's confused expression, we go to...

46 EXT. CITY STREET - DAY

46

If possible the storm seems to have gotten worse. We pick up Rembrandt, Maggie and Sharon fighting their way back to the Chandler. They drag Saunders/Geiger, his hands now cuffed in front of him, between them. Remy looks back to see...

47 THE ENERGY BARRIER 47

moving up the street after them. As it sweeps up the street it rolls over an abandoned car. Ripped apart by the tidal forces, the car EXPLODES. The energy barrier continues, DETONATING another car, and a third.

48 RESUME SCENE 48

Rembrandt urges the others on.

REMBRANDT

Let's go! Go!

Like they need the encouragement.

49 INT. CHANDLER HOTEL - DAY 49

Chaos. The victims of Geiger's experiments are now crowded in the lobby along with the Chandler refugees. Maggie, Rembrandt and Sharon drag Saunders/Geiger in the front door and they are immediately accosted by Stu.

STU

What the hell's happening out there? (X)

REMBRANDT

Out of the way.

The two Sliders try to work their way to the stairs, but they are blocked by a hostile and frightened group of refugees who are backing Stu up.

STU

I'm a professional here, but I've (X)
taken as much as I'm gonna take from (X)
you people. You've got a way out of (X)
here and we want to know about it now.

The refugees grumble their agreement.

MAGGIE

Sorry you feel that way, Stu.

Maggie takes another swing at Stu, but this time he catches her fist before she connects. (X)
(X)

STU

(grinning) (X)
I'm hip to your moves now, babe. (X)

Maggie smiles, then kicks Stu right where it hurts. (X)

CONTINUED

49 CONTINUED

49

As Stu goes down the other refugees crowd menacingly around the Sliders. Sharon pulls her gun and FIRES two quick shots into the ceiling.

CONTINUED

49 CONTINUED

49

SHARON
Everybody be cool!

The crowd backs off and Rembrandt and Maggie head for the stairs.

50 INT. CHANDLER HOTEL - PENTHOUSE - DAY

50

Diana is frantically monitoring the equipment. The ENERGY GLOW around Dr. Geiger is growing brighter.

DIANA
Dr. Geiger! What's going on?

On Mallory's face we now see another GHOSTLY IMAGE form. It's the face of Dr. Geiger.

DIANA
I'm shutting down.

Both Geiger and his GHOST IMAGE speak at the same time, with a faint OVERLAPPING ECHO.

GEIGER
No. It's working.

The door to the penthouse crashes open and Rembrandt and Maggie rush in.

REMBRANDT
Diana, turn it off. Now!

MAGGIE
Geiger's not trying to separate Mallory, he's trying to merge himself with him.

Diana quickly begins throwing switches and the equipment starts to POWER DOWN. Geiger's GHOST IMAGE fades from Mallory's face.

GEIGER
No.

Geiger slumps heavily on his cane as the ENERGY FIELD around him dissipates. Maggie moves to check on Mallory, who is unconscious in the chair.

GEIGER
So close.

CONTINUED

50 CONTINUED

50

DIANA

Why did you do this?

GEIGER

It was the only way. I couldn't remake the world for myself, so I decided to remake myself for the world.

(X)

Mallory begins to come to.

MALLORY

What happened?

REMBRANDT

It almost got even more crowded in that head of yours, fog boy.

MALLORY

I felt it. Someone else's thoughts.
(to Geiger)
It was you.

GEIGER

I had to find someone whose quantum frequency wouldn't reject a second pattern. None of the others worked.

MAGGIE

So we saw.

GEIGER

Mallory was the only one. That was why I hired him at the lab in the first place. That's why I had to bring you all here.

MALLORY

So I was always just an experiment to you?

CONTINUED

50 CONTINUED 2

50

GEIGER

You were much more than an
experiment. You were my last hope.

The room is rocked by another THUNDERCLAP.

GEIGER

I can only hold this region of
spacetime stable for a short period.
The power expenditure is just too
great.

REMBRANDT

And then what? You just go floating
off into another dimension while
these people get crushed into nothing
along with their world?

GEIGER

Not this time. I'm too tired. When
this world ends, I end with it.

MAGGIE

How long til then?

Diana checks a control panel.

DIANA

Not long. At this rate, ten minutes
tops.

She pulls out the timer and checks it...

51 ANGLE ON THE TIMER

51

counting down from 9:36... 9:35... 9:34...

52 RESUME SCENE

52

DIANA

It's gonna be real close.

MAGGIE

(to Geiger)

You said you could separate Quinn
from Mallory. Was that a lie, too?

GEIGER

No. It can be done.

CONTINUED

52 CONTINUED

52

REMBRANDT
And what about Colin?

GEIGER
I'm sorry.

MAGGIE
What do you mean "sorry"?

GEIGER
He's beyond my reach. He might have been destroyed in the initial encounter. I don't know. He might be out there somewhere, on some other world. You may find him someday. But I can't help you.

Rembrandt looks like he'd like to kill Geiger.

REMBRANDT
You son of a bitch.

Mallory puts his hand on Rembrandt's arm. He speaks to Geiger.

MALLORY
We're running out of time. If you can really do this. Then let's do it.
(to Diana) (X)
You keep a real close eye on him. (X)
(to Geiger) (X)
You try to merge with me and I'll (X)
make your life miserable. You got me? (X)

Geiger nods.

CUT TO:

53 OMITTED

53 (X)

54 DIANA AND THE OTHER SLIDERS

54

gathered anxiously around the control console. It's moments later. Diana keeps a sharp eye on Geiger as he adjusts the controls. Reveal... (X)
(X)
(X)

54A MALLORY

54A (X)

back in the chair facing the Combine. (X)

CONTINUED

54A CONTINUED

54A

MAGGIE

(to Mallory)

You okay?

MALLORY

I'm not exactly having a cavity filled here. What do you think?

Maggie smiles. Diana nods to Geiger. The equipment quickly powers up with a HUM. Remmy checks the timer.

REMBRANDT

Three minutes.

55 INT. CHANDLER HOTEL - DAY

55

Sharon is standing at the base of the staircase with her gun held at her side. Stu and the other refugees mill angrily around her.

STU

Whose side are you on anyway, Officer? They could be leaving without us.

(X)
(X)

SHARON

Don't worry. Nobody's going to check out of here without you knowing about it.

Stu doesn't look like he believes it.

56 OMITTED
AND
57

56
AND
57

58 INT. CHANDLER HOTEL - PENTHOUSE - DAY

58

The Sliders watch as the ENERGY FIELD envelopes Mallory again.

DIANA

Adjusting vibrational frequency.

Again we see Quinn Prime's GHOSTLY IMAGE begin to appear. Maggie grips Remmy's hand.

MAGGIE

Quinn.

CONTINUED

58 CONTINUED

58

GEIGER

I'm getting two distinct frequencies.

REMBRANDT

Come on, Q-Ball.

Suddenly, something goes wrong. The PITCH of the machine changes, becoming discordant. The GHOST IMAGE of Quinn flickers in and out. Mallory grimaces in pain.

DIANA

I can't get a phase lock.

GEIGER

They've been merged too long. Their patterns have bonded together.

MAGGIE

You can't separate them?

GEIGER

They're like Siamese twins sharing a heart. I can bring your Quinn back, but it will take too much from Mallory. He won't survive.

The Sliders exchange a long look. This is really the end of the road. They can bring Quinn back now or lose him forever.

REMBRANDT

Q-Ball wouldn't want that.

Maggie nods.

MAGGIE

Shut it down.

Diana powers down the machine. The ENERGY FIELD around Mallory fades.

(X)

58A INT. CHANDLER HOTEL - DAY

58A(X)

The crowd around Sharon is growing more agitated.

(X)

STU

They've been up there long enough.

(X)

(X)

SHARON

Oh, and you know how long it takes to unmess-up this messed-up universe?

(X)

(X)

(X)

CONTINUED

58A CONTINUED 58A

Stu starts to respond, but he's cut off by an EXPLOSIVE ROAR, as...

58B THE ENERGY BARRIER 58B

eats through the wall of the lobby and begins consuming the Chandler.

58C RESUME SCENE 58C

Panic breaks out among the refugees, who charge the stairs. Sharon is knocked to the ground and Stu grabs her gun. Sharon is nearly trampled as the panicked mob rushes up the stairs.

59 OMITTED 59

60 INT. CHANDLER HOTEL - PENTHOUSE - DAY 60

Diana is helping Mallory up out of the chair.

MALLORY

Did it work?

MAGGIE

You see anyone else here?
(to Rembrandt)
How much time?

Rembrandt checks the timer.

REMBRANDT

One minute.

Suddenly, there is a loud POUNDING on the door.

60A INT. CHANDLER HOTEL - HALLWAY.- DAY 60A

Stu and the other refugees are pounding on the door.

STU

Dammit! Open up! I got a pass key!

(X)

They hammer at the door.

60B INT. CHANDLER HOTEL - PENTHOUSE - DAY

60B

The Sliders exchange a look.

MAGGIE

Room service.

DIANA

If they try to follow us through, the extra mass could disrupt the wormhole. None of us will make it.

REMBRANDT

We can't leave them here to die.

GEIGER

Go.

The Sliders turn to Dr. Geiger. He has a sad, resigned smile on his face.

GEIGER

They won't die.

REMBRANDT

Why is that?

GEIGER

I didn't create this place out of nothing. I stole it, carved it from another universe... and the people along with it.

He moves shakily to his control console.

GEIGER

I can just put it back.

The Sliders exchange a worried look. The POUNDING on the door grows more urgent.

GEIGER

(to Diana)
Trust me.

DIANA

I can't.

(X)

GEIGER

I'll make it easier then. You don't have any choice.

(X)

(X)

(X)

The Sliders exchange a look: He's right. Rembrandt raises the timer and activates THE VORTEX.

(X)

CONTINUED

60B CONTINUED

60B

Good luck.

GEIGER

CONTINUED

60B CONTINUED 2

60B

Rembrandt and Maggie support Mallory between them and LEAP INTO THE WORMHOLE. Diana turns to Geiger.

DIANA
Good-bye, doctor.

He nods. As she moves to the vortex, however, the penthouse door crashes open. Stu charges into the room with the refugees right behind.

STU
I knew it. You were going to leave us here to die.

He points Sharon's gun in the general direction of Diana and Geiger and FIRES. For a moment, we don't know what happened. Then Geiger crumples against the panel.

DIANA
Dr. Geiger.

Sharon pushes her way into the room. She sees what's happened and takes the gun away from Stu. Diana moves to Dr. Geiger. He looks up at her.

GEIGER
I am sorry.

DIANA
I believe you.

(X)

Geiger reaches into his pocket and takes something out: a silver mini-disk like the kind Diana's PDL reads. He hands it to Diana.

DIANA
What's this?

But Geiger doesn't answer. His eyes are going blank.

GEIGER
Finally.

And he dies. But Diana doesn't have time to mourn. She looks at Stu and the others, who are temporarily immobilized by what they've done. Diana looks down at the panel.

DIANA
How do I send them home?

61 ANGLE ON THE CONTROL PANEL 61

Geiger's hand lays near a switch that is smeared with his blood.

62 RESUME SCENE 62

Diana takes a deep breath and pushes the button.

FLARE TO:

63 EXT. CITY PARK - DAY 63

A nice normal day. No one is around except for Rembrandt, Maggie and Mallory who stand anxiously watching the WORMHOLE swirling in mid-air before them.

MALLORY

Where is she?

MAGGIE

She was right behind us.

A few more tense beats and Diana dives out of the vortex just as it COLLAPSES behind her. She lands in the Sliders' arms and takes a moment to catch her breath.

REMBRANDT

Everything okay?

DIANA

Yeah. Everyone's back where they belong.

(X)

(X)

MALLORY

Dr. Geiger?

DIANA

He's gone. For good this time.

She reaches into her pocket and pulls out the disk Geiger gave her.

(X)

(X)

MAGGIE

What's that?

(X)

(X)

DIANA

I don't know.

(X)

(X)

She flips open her PDL and slots the disk into it. She reacts as she quickly scans the disk.

(X)

(X)

CONTINUED

